aret Anglin Scores Success

aming of the Shrew" Splendidly Played

in Shakespearean Role

titan Critic Predicts Long Run for Proon on Broadway; "Marrying Money" Lacks "the Punch That Wins."

the piece of bread and takes it back with her.

IN all these scenes Miss Anglia get

valuable aid from Eric Blind, who

In all these scenes Miss Anglin get valuable aid from Eric Blind, who plays Petrochio with humor, grace, remantle swagger, ingratating spirit, and, beneath his assumption of britishit, and obviously tender love for Katharine. Thus is her ultimate suimission and affection made more creditable. But Miss Anglin handles that last speech about wifely duty very cleverly and originally. We have been taught to believe that Katharine meant her humble words to be taken liberally—the lovely voices of Miss Rehan and Miss Marlowe have been imitated by all other modern shrews as well as possible in the recital of the lesson as sheerely and as soberly as though it were the tenderest surrender of Portha or Viola. But Miss Anglin prepares the way for semething different several scenes before, when Katharine and Petruchio fail to arguing about the time of day. At first, she sticks out for the truth, as attested by the clock before their eyes. But finally, seeing he will not budge, she moves the hands of the clock and agrees with him that it is seven. That is her first lesson in the feminine expedient of seeming to submit to a husband's superior wisdom, but retaining her own opinion unmoved. So does she by an occasional caustic note in her voice, by a significant glance of the eye to the widow and Blanca, who, being women, ought to understand, make it clear that her meek statement of a wife's duty to her lord and master comes more from her mind than her heart. You can see that she has not been so much "tamed" as she has discovered thut men are big boys and very caslly managed by their wives if coddled sufficiently.

In all my experiences I have never

N all my experiences I have never

In all my experiences I have never scen a Shakespearean play acted so well in all its parts. Down to the smallest, every role is excellently acted; and the team work is exceptional. Uncommonive good as her Katharine ie. Miss Anglin is even more successful as a producer. The scenes are kept alive with a coming and going of silent characters, never obtuiding on the matter in hand, but preventing a moment's tedium. The frollesomeness of the wedding guests is as spontaneous as the eager interest of the mob in William Faversham's notable "Julius Caesar" revival; though Baptista's friends are so boisterous in their merriment that one questions whether they really dobelong to the first families of Padua. However, that is doubtless due to their being seen through Elizabelban eyes. The scenery is beautiful, with its solid looking canvas walls, often bung with tapestries in rich, warm colors, the Renaissance furniture of duil gold and brilliant-hued brocades, and the floods of sunlight that heightness. Yet this scenery is never actually massive, achieving its best effects from suggestion rather than detail or bulk, so that the intermissions are all brief, keeping up the pace so essential to farce. The coatumes brilliant in colors and elegant in fabrics, are like animated pictures, For all this, Miss Anglin is bountiful with credit to Livingston Platt, whose scenes and costumes for "As you Like It" show so few of these good qualities.

A lack of space prevents me from complimenting each member of the company individually. The more notable successes were made by Max Montenole, as a Grumlo as funny as Marceline, who kept the audience in roars of laughter, quite forgetting they were at a classic, Sidney Greenstreet, as a clownish Biondello who was but little less amusing, and Fuller Mellish, making the small part of the Pedant a memorably comic figure. Pedro de Cordoba played Lucentio picturesquely and with ardor and Harry Barfoot made a very human, laughably nathetle person of Katharine's bewildered, put-upon dad.

If the "

way as "Seven Keys to Baidpate."

ELLEN TERRY has pointed out that Henry Irving maintained that no English-speaking actor can attain to and retain a foremost place in histrionic history without appearing in Shakespeare. Since Margaret Anglin's first performance in "Mrs. Dane's Defense," more than a dozen years ago, no one has questioned her position as one of the leading actresses of the period; and most of us have not been afraid to declare her a great actress. Now, for the first time in the metropolis, she is submitting herself to the supreme test, though in her early youth she played Ophella and Portla with James O'Neill and Rosalind on a fly-by-night tour through her native Canada.

When one speaks of anything Miss Anglin does, one starts on the high places. I mean, one takes it for granted that everything is done as a high intelligence would do it and the execution is observant of the best technical laws. Or, to put it more succlinely, anything she does is sure to be the antithesis of anything accomplished by such popular beauties as Bille Burke or Marie Doro. Yet is seems to me her Rosalind shows too much deliberation. Her performance—and the entire representation—appears to be afraid of Shakespeare. But why? It was the very courage to walk right up to Shakespeare as a dramatlat with blood and vital meaning in his veins—with just as much significance for us now as Bayard Veiller or Charles Klein—that made William Faver-sham's "Julius Caesar" a great foy and a popular success, "As You Like It" is approached almost as though it were a tragedy. All the scenes are gloomy, when not absolutely dark. With the first word, the note of tragedy la struck. Oriando's brother does not speak as one who would merely turn his kindred out and precipitate the loveliest comedy ever written, but stirs us up to something with a knife in it.

That Miss Auglin's Rosalind was entirely adequate goes without saying. Rut it was not what we had every reason to expect. She slurred her "points"; she forced her voice; she acted generali

ELLEN TERRY has pointed out

Bu Vanderheyden Fyles is no more concerned than to be disgusted with her husband's temper; but slowly the thought dawns on her that her turn may come next, and very quietly, very seriously, she moves over to the dinner table and crawls underneath it. Eloquent, too, is the eye she keeps on a small pieze of bread that has failen on the floor and thus escaped her husband's vigilance in his plan to send her to bed hungry. Katharine never quite fost sight of it, though too fearful of her husband catching her to pick it up. Finally, she goes to bed without it, but some minutes later, when all is silent in the house, Fetruchio baving failen asleen in his large chair by the fire, she sneaks downstairs as noise-lessly as a mouse and pounces on the piece of bread and takes it back with her of the same of the same and pounces on the piece of bread and takes it back with her

Roy Porter Brandon Peters Brandon Peters Roy Peters Donald Cameron Howard Lindsay John W. Condit Margaret Anglin h Holt Houcleant Floremes Wellerson Lillian Thurgade Margery Card

Harrison Cartes
Fuller Mellish
Harrison Cartes
Wallace Widdleombe
Max Fisher

Calvin Insulas
Argyil Campbell
Edward Emery
William Roselle
Ernest Cossart
brope Wheateroft
Alfred de Ball
George Gastou
Juliette Day
Mary Harper
Jessallon Rosers
Nen Campbell Nan Campbell Amelia Marborn

Margaret Anglin and pany in "The Tamins of ces wonders why she did not her season of Shake-neriere with that play in 'As You Like it." For. of admiration for the preste sylvan comedy was untiped with disappointng and investiture of unmixed joys. In one does not hesitate iculously abused word "As You Lake It." Miss sey might approach the an unknown author, de meep it through to suc Coun has never into a farce. All er a picture at the final Petruchio triumphantly Stars and Stripes over howed head.

reason to be reverent aming of the Shrew. mi-seriously, the story m of a wife by mascuth and her company me to consider it seri-to heart the Pinero Max to heart the Pinero by the comedy is farce by the comedy is farce by the comedy is farce by the comedy in the play above its states also doubtless adheres also balys. It is instant her Shrew should be till Ada Reban's; for not part as inalienably associated the comedy and Miss Relian's fame as Forbes-Robertson's, but is the only other acranh to undertake the York in more than a a century, if we omit se rank to undertake the se Tark in more than a a teentury, if we omit as a teentury, if we omit as teentury, if we omit here whose Katharine is a side seek whose Katharine is a side of the teen of

Man, on the contrary, Sukespare as she found finew is a seething vibelleably "renowned in bulleably "renowned in the seeding tongue," and appear to her family superior to her family with the subject of superior to her family with the seed of superior to the way, or smacking the se who more deliberately se without a spoken word, toold still be cloquent, for the se her facial pluy that is her facial pluy that is her facial pluy that is seried bits of "business." I shall sha sha with her, that tell of shall with her, that tell of se shout Katharine than poets words: the sudden-hay that Dossesses her or deviltry of her revenge. I shall be funnier than the utility in her face when Pebliks her, announcing to making her anger is equaled at dlemay that anyone haiks her, announcing of making her anger is equaled at dlemay that anyone would dare to answer her age dominates every age dominates every age dominates every age dominates every as the defaulty in immediate that way triumphant, she increased the sound way triumphant, she had a shall the tailor. When Pelas the sown to vex her also captal ship in haghing a tellihity she tiploes up benates him capting a thought in she watches Potruchio, and, frighten the lackers a lite panile. At first, she

ZOLA'S IMMORTAL "GERMINAL" OPENS FOR THREE DAYS AT THE AMERICAN



there is nothing to object to in Miss Anglin's Rosalind. Her sadness was ingratiating and her eloquence was gripping. Of that sunshine that Henrietta Crosman. Ada Rehan and Julia Marlowe brought to the "Forest of Arden," there was none. Instead of the customary green and buckskin, which give Rosalind the martial outside she so craves, Miss Anglin wore a gentle gray, that all but flooded our eyes with tears in memory of Annie Russell in some sob part. Before that, in skirts, she had worn the most unbecoming wig I have ever seen on anybody but the Russell brothers. It was bright red, waddy and contrived to make her face appear as dull and doughy as one could conceive. On top of the red curls she wore a wreath of roses that looked like nothing but a scrubwoman's daughter on her way to confirmation.

As associates in her noble, fine

looked like nothing but a scrubwoman's daughter on her way to confirmation.

As associates in her noble, fine
endeavor, Miss Anglin has secured an
admirable company. Pedro de Cordoba plays Orlando about as well as
it could be played, though his resources are not varied. Harry Barfoot acted Adam so well that the
unspeakable old bore actually was
bearable. Indeed, one thought of
'building up' his part into the leading one, making a modern 'Old
Homestead' of the comedy and calling it "The Rejuvenation of Unde
Adam." If E. Y. Backus played 'a
duke, living in banishment' rather
more like a stockbroker living in retirement. Fuller Mellish (populariy
known as Fulla Rubbish) acted
Jaques extremely well. It is doubtful whether the present generation
has ever heard the "Seven agespeech so well delivered—the meaning of each word brought out so concisely, with such little evident effort.
He contributed largely to an occasion of far more than usual interest.

FOR weeks in every announcement

For weeks in every announcement Money' we have been reminded that one of its authors is the son of the Peruvian minister at Washington Can this be a Mexican plot to divert our attention by involving us in a war with another South American republic? I am sure a resiment of volunteers could easily be recruited of the ranks of New York dramatic critics and others who were forced to sit out the first night.

Yet Washington Pezet (Peruvian minister's son) and Bertram Marburg'n (merely actor) started out with a reasonably good idea for a farce. A family of secial climbers are at a summer hotel in Maine when the husband and father receives a telegram informing him of his financial smash. His wife is appalled at the prospect of a flat in Brooklyn or The Bronx, with attendant mean economics, and determines that her daughter must save her parents and herself by marrying money. And she must catch her goldfish without delay, before their necessity becomes known and spoils her chances. That day a young man named Vanderpoel arrives from New York, a distant cousin of a conspicuously wealthy family of the same name. And he is known to have recently come into a legacy from an uncle. However, the fact is, the old man willed most of his fortune elsewhere, leaving the youth the sop of a mere \$2000. In disgusted disappointment, young Vanderpoel, with a penniless chum, has shown in this legacy on a jaunt to several summer hotels. He is now at the end of it, with nothing to show for it but an expensive wardrobe. So the friend urges him to marrying for a purpose we know they will not achieve.

It would take a more skillful dramatist than either Mr. Pezet (Peruvian minister's son) or Mr. Marburgh proved himself to be to handle this idea without its sordidness being a serious blemish, even in a farce. Nor have they shown any appreciable ability to make their characters som iffelike. On the other hand, their intensity, but in valm, from the veranda not to get married. The play was very well mounted and reasonable most concerned, and Edwa

ception and crookedness, will long be remembered for its dramatic situations, splendid acting and beautiful settings. On learning that his son has been expelled from college for various misdemeanors, the old man gives him some money and then forbids him the house until he makes good and shows the repentance. Fred meets an adventuress pentance. Fred meets an adventuress and by her artful wiles is led to join a band of crooks. Three months later, he escapes and succeeds in reaching his father's house. The young man tells of his experiences and pleads for forgiveness, which is granted. The father then tells Fred he wants to introduce his wife, and the son is horrified to recognize in her the cause of his past troubles. Fate intervenes and father and son look forward to a happier future and a better mutual understanding. ture and a better mutual understanding. In the Edison comedy, "A Four-Footed Desperado," the principal character is and sallies forth in search of adven-ture. Another comedy, "An Absent-Minded Mother," and "Pathe's Week-ly," together with special musical seections, complete the programme.

Dramatic Comment

President S. S. Hutchinson, of the American Film Manufacturing com-pany, showed a keen interest in the modern studio of the Reliance company located in Hollywood, Los Angeles, which he visited lately.

which he visited lately.

Since the recent arrival of the prominent Mutual director, D. W. Griffith, the new motion picture producing plant of the Reliance is rapidly nearing completion. pletiou.

The new buildings are erected on the former site of the Kinemaclor studios and consist of a factory for the handling of the film after it has left the bands of the camera men and is ready for developing and printing, as well as up-to-date studies, buildings for stage properties, carpenter shope, dressing

Director Griffith and Photographic Expert William Bitzer hav invented new methods of taking and developing moving pictures during several years of experimental work, and the new facexperimental work, and the new fac-tory is being constructed along the line of their advanced ideas with a view to obtaining the clear cameo effect photog-raphy which they have finally suc-ceeded in perfecting.

A large bungalow contains the execu-tive offices of the company as well as the headquarters of the scenario depart-ment under the editorship of Frank E.

ment, under the editorship of Frank E.
Woods and Russell E. Smith.
New York's street cleaning commissioner is not the only man who lost
sleep over the recent blizzard which
visited Manhattan.

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Edgar Lewis, one of the stage directors for the Reliance Motion Picture corporation was working upon the production of a drama entitled "The Coming of the Real Prince," and had made several scenes in and around New York before the heavy fall of snow. He found himself in the strange predicament of either having to wait until the snow disappeared or being compelled to place his entire company on a train bound for the south, with his destination fixed as the first town below the snow line. He took the latter course, and made a trip which for speed and uniqueness rivaled the wildest "one-night stand" that was ever made by a wild-cat theatrical company in the palmiest days of the "show business."

Boarding a train without any definite point decided upon as their destination, Mr. Lewis a company traveled southward with their eyes anxiously scanning the landscape looking for the first stretch of snowless country. North Carolina was reached before they began to see any signs of their journey coming to a successful end, and it was not until they arrived at Rocky Mount.

in that state that they found back-grounds for their work which were tree

grounds for their work which were free from winter dress.

The train pulled into Rocky Mount at 2:30 in the afternoon, and in less than thirty minutes the town was alive with moving picture netors and camera men busily engaged in making scenes, much to the amusement of the interested inhabitants. At 1:30, midnight, the company was again on the train bound for New York. Several scenes were taken in a Pullman emoth on the return trap, and upon their arrival in New York two scenes were made at the great Pennsylsens. to be played immediately in order to complete the picture on seedile time before the players could be dismissed

Henry Arthur Jones, the English playweight admits that he went the first time he saw his daughter in the make up of a professional actress, al-though practically his whole life had been spent in the theater or with peo-

ple of the lage.

*Trixic Prigading father wired the chief of police of the city in which his daughter first appeared, to "detain the willful young lady until her father could

willful roung lady until her tather could arrive and conduct her to her home, which she had left suddenly when she heard the "call."

Maurice Barrymore is said to have enjoyed a good laugh and to have dismissed the whole thing as a joke when his little daughter. Ethet Barrymore, announced that she would like to follow in the family footsteps.

And the history of the theater abounds in similar cases—ciris who

ATTHE THEATERS

(Continued from Preceding Page.)

who may still doubt the ability of the silent dram to compete with the so-coaled "legitimate." It shows become to the preceding page and the question of doubt that the motion pricture can enter the field over which is described in the April Green to the process of the pr



Constance Molineaux, with Channesy Olcott in 'Shameen Dhu,' coming to the Salt Lake theater April 6.

"TIZ" PUTS JOY IN SORE, ACHING FEET

My, how 'TIZ' gladdens tired, swollen, sweaty feet-It's glorious!'



"Merchant of Venice" at the Rex



Scene from the screen adaptation of the immortal "Merchant of Venice," opening at the Rex tomorrow. It is a four-reel production, with Phillips Smalley and Lois Weber.

you fortunate girl! Just think, you've ment.
got the chance to go on the stage
right away. And then it dawned on
me that father had probably been serious about the matter, and he was, for
almost immediately he announced to me

papers that at times motion picture actors forget in their excitement of the filming of a picture to be careful sas City Journal.

s little, and father jumped up and said:
'My dear, there's no doubt about it;
you're certainly an actress.'
'Even that didn't excite me, but I told the girls about it when I went back to school and they all said: 'Oh, all' in moments of stress and exciteyou fortunate girl! Just think you're

A department "For Photoplaywrights, Real and Near," is one of the new features of interest to general readers to be found in the New York Dramatic Mirror. It started with the issue of Mirror. It started with the issue of March 25. It is an interesting aspect of the film field to note that aspiring photoplaywrights are given more assistance and attention from successful ones in the ranks than ambitious persons in either the literary or dramatic professions. William Lord Wright, who has been placed in charge of the Mirror's department, has helped many to success in this field, and is recognized as an authority on the writing of the photoplay. He writes interestingly on the choice of themes and the preparation and sale of photoplays. Besides tion and sale of photoplays. Besides Mr. Wright's articles, the department also contains all the late news of the film world and critical reviews of all the films as they are issued.

Seat of the Brain.

"Why do they call a man's head his bean?"

"I dunno. I imagine that bit of slang had a Boston origin, possibly."-Kan-

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it does all we claim for it.

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